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# THREE LITTLE MAIDS

A New and Original Musical Play

IN THREE ACTS.

WRITTEN AND COMPOSED BY

PAUL A. RUBENS.

ADDITIONAL NUMBERS BY

PERCY GREENBANK

AND

HOWARD TALBOT.

---

<u>VOCAL SCORE</u> ... .. net	$\begin{matrix} \text{s.} & \text{d.} \\ 6 & 0 \end{matrix}$		PIANOFORTE SOLO ... .. net	$\begin{matrix} \text{s.} & \text{d.} \\ 3 & 6 \end{matrix}$
Do. (Cloth) ... .. „	$\begin{matrix} \text{s.} & \text{d.} \\ 8 & 0 \end{matrix}$		LYRICS ... .. „	$\begin{matrix} \text{s.} & \text{d.} \\ 0 & 6 \end{matrix}$

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M1502  
P22T47

Produced by Mr. George Edwardes and Mr. Charles Frohman at the Apollo and Prince of Wales' Theatres

# THREE LITTLE MAIDS.

## CHARACTERS.

EDNA BRANSCOMBE	} <i>Daughters of the Rev. Theodore Branscombe.</i>	{ ...	MISS EDNA MAY.
HILDA BRANSCOMBE		{ ...	MISS HILDA MOODY.
ADA BRANSCOMBE		{ ...	MISS MADGE CRICHTON.
LADY ST. MALLORY	... ..	... ..	MISS LOTTIE VENNE.
LADY ROSEMARY BEAULIEU	} <i>Protégées of Lady St. Mallory</i>	{ ...	MISS MILLIE LEGARDE.
VENETIA GRAFTON		{ ...	MISS BETTY BELKNAP.
LADY MARJORY CRICHTON		{ ...	MISS RUBY RAY.
MISS DEARE ( <i>Postmistress at Market Mallory</i> )	... ..	... ..	MISS SYBIL GREY.
MISS CRANE ( <i>a Village Girl</i> )	... ..	... ..	MISS HILDA JEFFREYS.
MISS PRICE ( <i>Manageress of the Tea Shop</i> )	... ..	... ..	MISS JANE MAY.
HON. BOBBIE WINDSOR ( <i>an Eton Boy</i> )	... ..	... ..	MISS VINCENT.
MISS EFFIE THAMES	... ..	... ..	MISS EFFIE RIVERS.
LORD CHEYNE ( <i>nicknamed "Daisy"</i> )	... ..	... ..	MR. G. P. HUNTLEY.
BRIAN MOLYNEUX	... ..	... ..	MR. J. L. MACKAY.
REV. THEODORE BRANSCOMBE ( <i>Vicar of Market Mallory</i> )	... ..	... ..	MR. JOHN BEAUCHAMP.
"CUPID" ( <i>a Caddy</i> )	... ..	... ..	MR. GEORGE CARROLL.
M. DE L'ORME ( <i>of the French Embassy</i> )	... ..	... ..	MR. MAURICE FARKOA.

*Country Girls, Tea Girls, Golfers, Guests, &c.*

ACT I.—Golf Links at Market Mallory	... ..	HAWES CRAVEN.
ACT II.—A Bond Street Tea Shop	... ..	} JOSEPH HARKER.
ACT III.—Lady St. Mallory's Drawing-room at Market Mallory	... ..	

Musical Director ... .. MR. HOWARD TALBOT.

CHO. Since day . break the sun ve - ry bright . ly has shone, But

Since day . break the sun ve - ry bright . ly has shone, But

*mp*

CHO cer - tain - ly ev - 'ry - one thinks The wea . ther could hard - ly help

cer - tain - ly ev - 'ry - one thinks The wea . ther could hard - ly help

CHO smil - ing up - on The o - pen . ing day of the links. The town is "en

smil - ing up - on The o - pen . ing day of the links The town is "en



CHO. *fête* and the vi - car has been In - dulg - ing in tem - per - ance drinks;

*fête* and the vi - car has been In - dulg - ing in tem - per - ance drinks;

CHO. And ev - 'ry in - hab - i - tant's glad to have seen The

And ev - 'ry in - hab - i - tant's glad to have seen The

CHO. o - pen - ing day of the links! The links, the links, the

o - pen - ing day of the links! The links, the links, the

CHO. won - der - ful links! The bun - kers are shock - ing, but no - bo - dy shrinks; And

won - der - ful links! The bun - kers are shock - ing, but no - bo - dy shrinks; And

CHO. peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

CHO. won - der - ful links. We've

won - der - ful links. We've

Tempo di Valse.

weeks.

CHO.

thought of this day for some weeks, for some weeks, And ev e r y

thought of this day for some weeks, for some weeks, And ev e r y

*p*

CHO.

word that one ut - ters Has been a . bout "bras - seys" and "cleeks,"

word that one ut - ters Has been a . bout "bras - seys" and "cleeks,"

CHO.

Or "nib - licks" and "i - rons" and "put - ters" On

Or "nib - licks" and "i - rons" and "put - ters" On

CHO "mash - ies" we're aw - ful - ly keen \_\_\_\_\_ And "spoon - ing" a

"mash - ies" we're aw - ful - ly keen \_\_\_\_\_ And "spoon - ing" a

CHO cus - tom in vogue is, \_\_\_\_\_ While, if we're a - way from the

cus - tom in vogue is, \_\_\_\_\_ While, if we're a - way from the

CHO green, \_\_\_\_\_ We dream a - bout hor - ri - ble "bo - geys."

green, \_\_\_\_\_ We dream a - bout hor - ri - ble "bo - geys."

CHO. The links, the links, the

The links, the links, the

Tempo I.

CHO. won - der - ful links, The bun - kers are shock - ing, but no - bo - dy shrinks, And

won - der - ful links, The bun - kers are shock - ing, but no - bo - dy shrinks, And

CHO. peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

CHO

won - der - ful links! The won - der - ful links, The won - der - ful links, The

won - der - ful links! The won - der - ful links, The won - der - ful links, The

CHO.

won - der - ful, won - der - ful links!

won - der - ful, won - der - ful links!

No 2.

## SONG. (Miss Deare) and CHORUS.

"ME AND THE POST"

Words and Music by

PAUL A. RUBENS.

Piano.

Allegro.  $\frac{2}{4}$

The piano accompaniment for the first system is in 2/4 time. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests. The music begins with a repeat sign and a first ending bracket.

Miss D.

When I first saw Mar - ket Mal - lo - ry, There was .nt much Mar - ket  
When first I came to Mal - lo - ry There was .nt a thing to

The vocal line for Miss D. consists of two lines of lyrics. The melody is in 2/4 time, with notes corresponding to the lyrics. The piano accompaniment is in 2/4 time, with a dynamic marking of *p* (piano). The accompaniment features a steady eighth-note bass line and chords in the right hand.

Miss D.

then, There was .nt a thing worth men - tion - ing, There were  
do; For miles a - round not a soul was found who was

The vocal line for Miss D. continues with two lines of lyrics. The melody is in 2/4 time. The piano accompaniment is in 2/4 time, with a dynamic marking of *p*. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Miss D.

CHORUS.

nei - ther girls nor men, There were nei - ther girls nor men; There was  
un - der nine - ty - two. Who was un - der nine - ty - two. They

The chorus system features a vocal line for Miss D. and piano accompaniment. The lyrics are: "nei - ther girls nor men, There were nei - ther girls nor men; There was un - der nine - ty - two. Who was un - der nine - ty - two. They". The melody is in 2/4 time. The piano accompaniment is in 2/4 time, with a dynamic marking of *p*. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Miss D.

just a mass of Mal - lo - ry, There was 'nt a house to  
never played Bridge at Mal - lo - ry, They nev - er made sin - ful

This system contains the first system of music for Miss D. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "just a mass of Mal - lo - ry, There was 'nt a house to never played Bridge at Mal - lo - ry, They nev - er made sin - ful". The piano accompaniment consists of chords and a bass line.

Miss D.

see, There was no - thing but a small mud hut, The  
bets. But crime be - gan when a nice old man Bought a

This system contains the second system of music for Miss D. The vocal line has lyrics: "see, There was no - thing but a small mud hut, The bets. But crime be - gan when a nice old man Bought a". The piano accompaniment continues with chords and a bass line.

Miss D.

CHORUS.

Gen - e - ral Post and me. The Gen - e - ral Post and  
pack - et of cig - ar - ettes, Bought a pack - et of cig - ar -

This system contains the third system of music for Miss D. It is labeled "CHORUS." and has lyrics: "Gen - e - ral Post and me. The Gen - e - ral Post and pack - et of cig - ar - ettes, Bought a pack - et of cig - ar -". The piano accompaniment continues.

REFRAIN.

Miss D.

CHO.

she. That's all there was of Mal - lo - ry, But  
ettes. That's all there was at Mal - lo - ry, But

This system contains the fourth system of music, labeled "REFRAIN." and "CHO.". It features a vocal line for Miss D. and a vocal line for the Chorus (CHO.). The lyrics are: "she. That's all there was of Mal - lo - ry, But ettes. That's all there was at Mal - lo - ry, But". The piano accompaniment continues.



Miss D.

things have changed you see. And now of course If  
things have changed you see. You can e - ven buy a

Miss D.

you de - sire You can post a let - ter or send a wire, And  
Gold mine share, Or a photo of Mis - ter La - bou - chere, And

Miss D.

all through me; You can learn a host 'Tween  
all through me; You can learn a host 'Tween

CHORUS. Miss D. CHORUS.

me and the Post, The Gen - e - ral Post, And me. That's all there was at  
me and the Post, The Gen - e - ral Post, And me. That's all there was at

CHO. Mal - lo - ry, But things have changed you see, And  
 Mal - lo - ry, But things have changed you see, You can

CHO. now of course If you de - sire, You can post a let - ter or  
 e - ven buy a Gold mine share, Or a photo of Mis - ter

CHO. send a wire, And all through she; You can learn a — host 'Tween  
 La - bou - chere, And all through she; You can learn a — host 'Tween

CHO. she and the Post, The Gen - e - ral Post and me. me.  
 she and the Post. The Gen - e - ral Post and

Miss D. 1. 2.

D. C.

No. 3.

TRIO. (Edna, Hilda, and Ada)

"THREE LITTLE MAIDS."

Words and Music by

PAUL A. RUBENS.

Pastorale.

Piano.

Ad. # Ad. #

Allegretto.

When the sea-son's o-ver, And you want a hol-i-day \_\_\_\_\_  
 We've not been to Lon-don, So, of course, we want to know; \_\_\_\_\_

'Mong the corn and clo-ver, Won't you come a-long this way? \_\_\_\_\_  
 What has ev-ry-one done? Are the 'buss-es just as slow? \_\_\_\_\_

Fresh - made but - ter, sweet - est milk, La - zy cows with  
Is S! Paul's Ca - the - dral there? And is there still Tra -

coats of silk. - Still, if you should find the scene A  
- fal - gar Square? Ig - nor - ance, they say, is bliss, But

bit mo - not - on - ous, \_\_\_\_\_ Un - der - stand, please,  
we don't find it so. \_\_\_\_\_ Have you ev - er

what we mean- But, "there is al - ways us." \_\_\_\_\_  
met a "miss," Who did - n't want to know? \_\_\_\_\_

Più mosso.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet in the right hand.

Tempo I<sup>o</sup>

We're three lit - tle maids, just three lit - tle maids,

Fresh from the grass and the glens and the glades, And there's not a bad word that has

ev - er been heard A - gainst one of us three lit - tle maids! —

*D. C.*

SEXTET. { A. Country Girls. }  
 { B. London Girls. }

"THE TOWN AND COUNTRY MOUSE."

Words and Music by

PAUL A. RUBENS.

Lively.

Piano.

*p*

*p*

A

1. A mouse once lived in the coun - try — A  
 2. A mouse once lived in the coun - try — A

B

mouse once lived in the Town; The coun - try mouse had a  
 mouse once lived in the Town; The coun - try mouse could

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Lively.' and 'Piano.' with a dynamic marking of *p*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts, A and B, enter with lyrics. Part A has two verses, and Part B has two verses. The score includes repeat signs and dynamic markings like *p*.

A

ve - ry small house, Quite tiny and tum - ble down, Quite ti - ry and tum - ble  
not af - ford grouse Ex - cept when the price was down, The price was very much

A

B

down. The town mouse had a man - sion, And  
down. The town mouse was a gour - met, And

B

pow - ered foot - men too, And dined at 8, Off  
drank the ve - ry best wine, And ne - ver would go For a

B

A

fine gold plate, And the front door looked so new. So  
walk you know Un - less the weather was fine. And

A

new That the rain came through,  
 didn't His boots just shine.

A

Poor lit - tle, hap - py lit - tle coun - try mouse! Fine lit - tle, grand lit - tle,

B

swell town mouse! Glad to play in the hay, Din - ing at the Carl - ton

B

ev - 'ry day; One in a frock of pur - ple, -

*rall.* *a tempo.*



A

One in a coat of brown, One lit - tle mouse from the

A

Coun - try - side, And one lit - tle mouse from the Town!

## TOGETHER.

A. B.

One lit - tle mouse from the Coun - try - side, And one lit - tle mouse

A. B.

from the Town! Town!

1. 2.

D.C.

Nº 5.

## SONG. (Cupid.)

"I'M ONLY THE CADDIE."

Words by  
PERCY GREENBANK.Music by  
WALTER RUBENS.

Vivace.

Cupid.

Piano.

*f* *p*

CUP. keep my eye on those maid - ens three, And strict - ly en - tre nous, They


CUP. al - ways man - age to find for me - A lot of jobs to do. Al -

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It features a vocal line for Cupid and a piano accompaniment. The tempo is marked 'Vivace'. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The vocal line consists of two stanzas of lyrics. The first stanza is: 'keep my eye on those maid - ens three, And strict - ly en - tre nous, They'. The second stanza is: 'al - ways man - age to find for me - A lot of jobs to do. Al -'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

CUP.  *though I'm cer-tain-ly not full-grown, And none too high-ly paid, I*

CUP.  *of-ten act as a cha-per-on, As well as a la-dy's*

CUP.  *maid. But I'm on-ly the cad-die, A*

CUP.  *wee lit-tle bit of a lad-die. I car-ry their clubs and*

CUP. cloaks all day, But ne-ver, oh! ne-ver, get in the way, And I'm paid by their

*cresc.*

*f*

CUP. dad.dy. I suit them to a "tee," I know my place, And

*f*

CUP. don't much care If they pat my face, Or pull my hair, For

*p*

CUP. I'm on-ly the cad.die, And— they don't mind me.

*f* *p* *f* *f* *f*

CUP.

Miss

*f* *p*

CUP.

Ed - na's sim - ple and sweet and coy, As ev - 'ry - one re -

*f* *p*

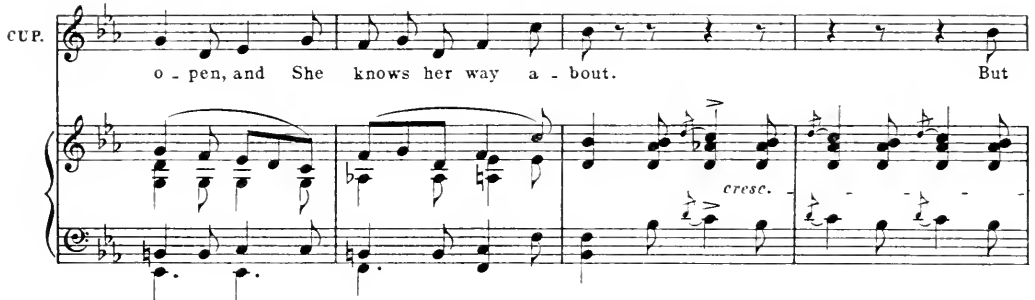
CUP.

- marks, Miss A - da ought to have been a boy, She's

CUP.

al - ways up to larks. Miss Hil - da's harder to un - der - stand, Her

CUP.  *mind is deep,— no doubt, She keeps her wea-ther eye*

CUP.  *o - pen, and She knows her way a - bout. But*

CUP.  *I'm on - ly the cad-die, A wee lit - tle bit of a*

CUP.  *lad - die, I stu - dy them all, but if I'm pressed, I*

CUP. could\_n't say which I like the best. Tho' young la\_dies are fad\_dy. We

CUP. sel - dom dis - a - gree, If a - ny gent would

CUP. care to wait— I won't pre - vent a tête à tête. For

CUP. I'm on - ly the cad,die, So— you won't mind me!

## SONG (de l'Orme.) and CHORUS.

"LOVE YOU'RE A WONDERFUL GAME?"

Words and Music by

PAUL A. RUBENS.

*Vivace.*

Piano. *f*

The piano introduction is in 3/4 time, marked *Vivace* and *f*. It consists of four measures. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has two flats (B-flat and E-flat).

*Slower and Gracefully.*

de L'ORME.

Of all the games that a man can play,

The first line of the song is in 6/8 time, marked *Slower and Gracefully*. The vocal line (de L'ORME) begins with a rest followed by the lyrics "Of all the games that a man can play,". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

de l'OR

Love is the hard-est to beat, — 'Tis so ea-sy to play, But to

The second line of the song continues the melody. The vocal line (de l'OR) has the lyrics "Love is the hard-est to beat, — 'Tis so ea-sy to play, But to". The piano accompaniment continues with the same harmonic structure.

de l'OR

win in a day Is not quite so sim-ple a feat, —

The third line of the song concludes the phrase. The vocal line (de l'OR) has the lyrics "win in a day Is not quite so sim-ple a feat, —". The piano accompaniment ends with a sustained chord.



de l'OR

Not quite so simple a feat. — There are games at which this or that

de l'OR

girl may boast She is able to throw down the glove. — But the

de l'OR

game at which ev'ry one scores the most Is the beautiful game of

de l'OR

*Vivace.*

Love. Ah! — Love is a game, a beautiful game, A

de l'OR

won-der-ful game for two; If you don't take care MI —

de l'OR

Love will dare To play lit - tle games with you: But when

de l'OR

all's said and done, you're spten - did fun All o - ther games a -

de l'OR

- bove; And ev - e - ry day I'm game to play A

*rall.*

*rall.*

de l'OR

*a tempo*

fresh lit - tle game of Love! Love is a game, a

*a tempo*

CHORUS.

CHO.

beau - ti - ful game, A won - der - fut game for two; If you don't take care, ME -

CHO. Love will dare, To play lit - tle games with you: But when

CHO. all's said and done, you're splen - did fun All o - ther games a - bove; And

CHO. ev - e - ry day I'm game to play A fresh lit - tle game of Love!

Vivace. de L'ORME.  
Slower and Gracefully.

There are

de l'OR "Mis - ses" at Bil - liards, and so, of course, "Kiss - es" are there as

de l'OR. well, At Quoits there are "rings" which are val - ua - ble things To

de l'OR. ev - e - ry sweet de - moi - selle, Ev - e - ry sweet de - moi -

de l'OR. - selle. At Bridge there are Hearts, And hand - in - hand,

de l'OR. Knaves that in - dulse in tricks, There's Foot - ball as well, but

de l'OR. please un - der - stand At the game of Love no - bo - dy kicks, Ah! *Vivace.*

de IOR.

Love is a game, a beau-ti-ful game, A won-der-ful game for two; If you

de IOR.

don't take care MI - Love will dare, To play lit-tle games with

de IOR.

you; But when all's said and done, you're splen-did fun. All o-ther games a -

de IOR.

bove: And should an-y Miss Re - fuse a kiss, I'll cheat at the game of

*rall.* *a tempo*

de IOR.

Love! Love is a game, a beau-ti-ful game, A

CHORUS.

CHO. won-der-ful game for two! If you dont take care, M<sup>r</sup> — Love will dare, To

CHO. play lit-tle games with you, But when all's said and done, you're

CHO. splen-did fun, All o-ther games a-bove; And should an-y Miss Re-

de L'ORME. *rall.*

de FOR. -fuse a kiss, I'll cheat at the game of Love! The game of

*rall.*

de FOR. Love! The game of Love!

N<sup>o</sup> 7.

## DUET. (Edna and Brian.)

"DO YOU THINK THAT YOU HAVE KNOWN ME LONG ENOUGH?"

Words by  
PERCY GREENBANK.Music by  
WALTER RUBENS.

Moderato.

Brian.

Brian. *In the*  
 Piano. *p*

This system shows the beginning of the duet. Brian's part is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a piano (*p*) dynamic and includes a fermata over the first measure.

BRI.  
 fu - ture, come what may, I shall not for - get to - day, And the

This system continues the duet. Brian's vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "fu - ture, come what may, I shall not for - get to - day, And the". The piano part features a fermata over the first measure of the system.

BRI.  
 rea - son why I'm sure that you can guess. There are ve - ry, ve - ry few Lit - tle

This system concludes the duet. Brian's vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "rea - son why I'm sure that you can guess. There are ve - ry, ve - ry few Lit - tle". The piano part includes a fermata over the first measure of the system.

BRI. girls as sweet as you, Hard - ly a - ny have the charm that you pos -

EDNA.  
But our friend - ship is so brief, To the best of my be - lief, You have

BRI.  
- sess.

ED. known me for an hour, or ra - ther un - der; Yet my lit - tle hand you squeeze, And you

ED. say such things as these, Oh! are all men so im - pa - tient, Now I

*rall.*



ED. *pp*  
 won - - der, Yes I won - der? Do you think that you have  
 BRL. *pp*  
 I won - der?

ED. known me long e - nough? Though of course we've had an  
 piano accompaniment


ED. in - ter - est - ing chat; Still, your arm should not be placed Quite so  
 piano accompaniment


ED. tight - ly round my waist, You have hard - ly, No, you've hard - ly known me  
 piano accompaniment


ED.  long e.nough for that. Do you think you've known me long e.nough?

BRI.  Yes, I think that I have known you long e.nough. And of

 *p*

ED.  And of course, we've had a chat, Still your arm should not be placed Round my

BRI.  course, we've had an in-ter-est-ing chat, Still my arm should not be placed Round your



ED.  dain-ty lit-tle waist, You have hard-ly known me long e-nough for that!

BRI.  dain-ty lit-tle waist, I have hard-ly known you long e-nough for that!

 *rit.* *f*

BRIAN.

Time goes

BRI.

quick - ly. it is true, When I'm think - ing a - bout you, But I'm

BRI.

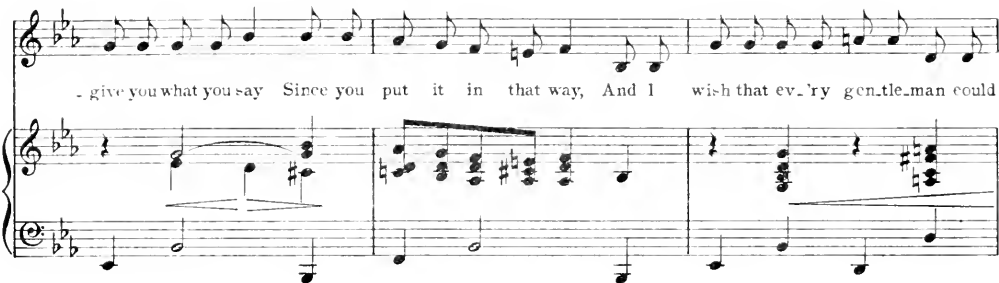
sure there's no oc - ca - sion for your fears, For we two get on so well, And for

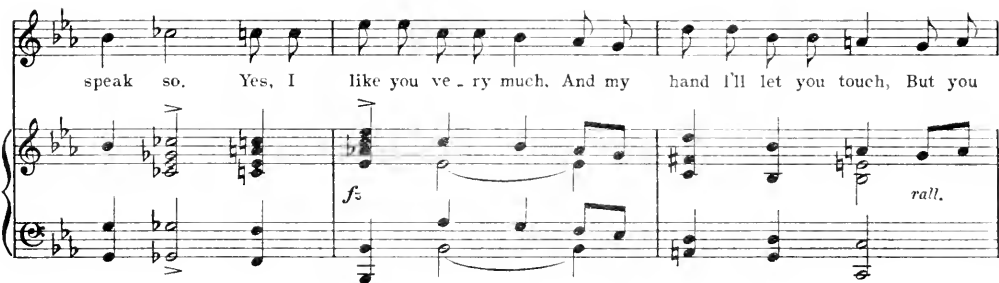
EDNA.

I for -

BRI.

all that I can tell, We might real - ly have been friends for ma - ny years.

ED.  - give you what you say Since you put it in that way, And I wish that ev-ry gen-tle-man could

ED.  speak so. Yes, I like you ve-ry much, And my hand I'll let you touch, But you

*f* *rall.*

ED.  must-n't place your lips a-against my cheek so! Yes, my cheek so! Do you

BRI.  your cheek so!

*pp* *pp* *pp a tempo*

ED.  think that you have known me long e-nough? It is true you make my

ED. heart go pit - a - pat, But I real - ly can't al - low An - y kiss - es from you now, You have

ED. hard - ly, No, you've hard - ly known me long e - nough for that! Do you think you've

BRI. Yes, I think that I have

ED. known me long e - nough? And of course, we've had a chat, Still your

BRI. known you long e - nough, And of course, we've had an in - ter - est - ing chat, Still my

ED. *rit.*  
arm should not be placed Round my dain-ty lit-tle waist, You have hard-ly known me long enough for

BRI. *rit.*  
arm should not be placed Round your dain-ty lit-tle waist, I have hard-ly known you long enough for

ED. that!

BRI. that!

*a tempo* *p*

ED. You've known me long e-nough for that!

BRI. I've known you long e-nough for that!

*slowly.*

Nº 8.

SONG. (Ada.)

“SAL”

Words and Music by

PAUL A. RUBENS.

Ada.

Piano.

1. I'm  
2. I'm

sure you've nev - er seen a gal like my gal Sal, Be -  
sure you nev - er kissed a gal like my gal Sal, And

- cause there's nev - er been a gal like my gal Sal. She's  
if you have I bet the gal was my gal Sal. She's

not the or - din - a - ry kind Of stu - pid gal you al - ways find, Just  
ug - ly, but when she's with me, She kiss - es so con - tin - ual - ly, I

talk to her and see, but mind she's my gal Sal,  
hav'n't the time to look and see it's my gal Sal.

*rall.*

## REFRAIN.

Sal, Sal, you're so o - ri - gi - nal, You

*a tempo*



nev - er do or say a thing like a - ny oth - er gal,

*rall.*

You can't look love - ly 'cause you aren't, But you're a

*a tempo*

gal, you're a pal, In fact you're Sal, plain Sal.

*rall.* *a tempo*

3. Her

face is quite a hope-less case, Is my gal's Sal, In

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "face is quite a hope-less case, Is my gal's Sal, In". The piano accompaniment is in two staves (treble and bass clefs) and features a steady bass line and chords in the right hand.

fact her face is not a face, Is my gal's Sal. But

The second system continues the vocal line and piano accompaniment. The lyrics are: "fact her face is not a face, Is my gal's Sal. But". The piano accompaniment includes a fermata over the first measure of the right hand.

when her mouth she o-pens wide I can see her lit-tle heart in-side, It's

The third system continues the vocal line and piano accompaniment. The lyrics are: "when her mouth she o-pens wide I can see her lit-tle heart in-side, It's". The piano accompaniment features a fermata over the first measure of the right hand.

then I'm just a man of pride For my gal Sal.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "then I'm just a man of pride For my gal Sal.". The piano accompaniment features a fermata over the first measure of the right hand, a "rall." marking, and a triplet of eighth notes in the right hand.

## REFRAIN.

Sal, Sal, you're so o - ri - gi - nal, You've

*a tempo*

got a mouth that's not supplied to a - ny oth - er gal,

*rall.*

You can't look love - ly 'cause you aren't, But you're a

*a tempo*

gal, you're a pal, In fact you're Sal, just plain Sal.

*(Spoken.)*

Nº 9.

## DUET. (Cheyne and Ada.)

"GOLF."

Words and Music by

PAUL A. RUBENS.

Vivace.

Cheyne.

Piano.

CH.

1. Golf is an ex - cel - lent game in its way, But ev - 'ry-thing's all "in its  
2. Golf's not a game that a la - dy should play No per - fect la - dy can

ADA.

CHEYNE.

ADA.

way! ———— Golf is a game that was not meant to play, A  
play ———— A maid - en can soon learn the lan - guage of flow'rs, But the

CHEYNE.

ADA.

good deal too ser - ious for "play!" ———— But if you want an ex -  
lan - guage of golf lasts for hours. ———— Though you've had sev - er - al

CH. ADA.

- cuse for a walk,      Golf's the ex - cuse for a walk, \_\_\_\_\_  
 shots at the ball, -      No - thing oc - curs to the ball \_\_\_\_\_

CHEYNE. ADA.

If to the la - dy you're burn - ing to talk,      Golf's not the sub - ject you talk.  
 Cad - dy will laugh as you break up your "tee"      "Cad - dies" were made to hold "tea".

ADA. CHEYNE.

Oh, a glo - ri - ous game is golf, \_\_\_\_\_ You'll for - give me, I pray, if I  
 Oh, a glo - ri - ous game is golf, \_\_\_\_\_ You'll for - give me, I pray, if I

CH. ADA.

cough! \_\_\_\_\_      If you've a daugh - ter you want to "go off," En -  
 cough! \_\_\_\_\_      If you've a friend that you want to "score off,"

CHEYNE.

ADA.

-cour-age the girl to play golf. That's the cu-ri-ous thing a-bout  
Ask him to play you at golf. If you try to de-feat him at

CH.

golf. One al-ways ap-pears to "go off."  
golf. Your "score" will be prob-a-bly "off."

D. C.

CHEYNE.

ADA.

3. Golf is an ex-cel-lent game on the whole, But no-bo-dy gets in the

ADA. CHEYNE. ADA.

hole. \_\_\_\_\_ Golf is a game where you're "like as you lie," You can

ADA. CHEYNE.

"lie as you like" if you try. \_\_\_\_\_ Golf is a game where you

CH. ADA.

"get in a swing!" No - bo - dy gets in the swing, \_\_\_\_\_

CHEYNE. ADA.

Golf is a game where you end in the green, And ends up by turn - ing *you* green!

ADA. CHEYNE.

Oh, a glo - ri - ous game is golf! — You'll ex - cuse me, I pray, if I

CH. ADA.

cough! — If you've a head - ache which ne - ver leaves off, Just

ADA. CHEYNE.

drive to the links and play golf — But as soon as you start to play

CH.

golf, — The — head of your dri - ver comes off.



## No 10.

## FINALE - ACT I.

Words by  
PERCY GREENBANK.

Music by  
HOWARD TALBOT.

With spirit.

Piano.

First system of piano introduction. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *p*. Accents are present over several notes.

Second system of piano introduction. Dynamics: *cres.* (crescendo). Accents are present over several notes.

Third system of piano introduction. Dynamics: *f* (forte). Accents are present over several notes.

Fourth system of piano introduction. Dynamics: *mf* (mezzo-forte). Accents are present over several notes.

PHO.

CHORUS.

All the lug-gage has been

All the lug-gage has been

Fifth system of piano introduction. Dynamics: *ff* (fortissimo) and *mf*. Accents are present over several notes.

PHO.

put up - on the cart, They've a drive of half an hour, more or less, So it's

put up - on the cart, They've a drive of half an hour, more or less, So it's

Sixth system of piano introduction. Dynamics: *f*. Accents are present over several notes.

CHO. ve - ry near - ly time for them to start, If they mean to catch the five o'clock ex -

ve - ry near - ly time for them to start, If they mean to catch the five o'clock ex -

CHO. - press, There are tick-ets to be tak-en at the sta-tion,

- press, There are

CHO. If they ev - er want to reach their des-tin -

box-es to be put in to the van, If they ev - er want to reach their des-tin -

CHO. - a - tion, They must hur - ry up as quick - ly as they can, as quick - ly as they can, They must

- a - tion, They must hur - ry up as quick - ly as they can, as quick - ly as they can, They must

CHO. hur - ry up as quick - ly as they can.

hur - ry up as quick - ly as they can.

*ff*

## Tempo di Valse.

EDNA.  
HILDA.

The meadows and woods are fresh and green, And blue is the

ADA.

The meadows and woods are fresh and green, And blue is the

EDNA.  
HILDA.

sky a - bove, \_\_\_\_\_ Fare - well to the old fam -

ADA.

sky a - bove, \_\_\_\_\_ Fare - well to the old fam -

EDNA.  
HILDA.

- il - iar scene We all of us know and love,

ADA.

- il - iar scene We all of us know and love,

*rall.*

EDNA.  
HILDA.

But tho' we may wan - der far from here, The

ADA.

But tho' we may wan - der far from here, The

*a tempo*

EDNA.  
HILDA.

vi - sion shall ne - ver fade, ————— For home will be

ADA.

vi - sion shall ne - ver fade, ————— For home will be

EDNA.  
HILDA.

al - ways ve - ry dear, To each lit - tle coun - try

ADA.

al - ways ve - ry dear, To each lit - tle coun - try

*rull:*

d- LORME.  
CHEYNE.

Allegretto.

EDNA.  
HILDA.

maid. Tell, oh, tell us pray, Where you mean to

ADA.

maid. Tell, oh, tell us pray, Where you mean to

BRIAN

*p*

de LOR.  
CHEY.

stay, When youre up in town, And we'll write it down.

BRI.

stay, When youre up in town, And we'll write it down.

de LOR.  
CHEY.

We might like to call, Some day, on you

BRI.

We might like to call, Some day, on you

de LOR.  
CHEY.

all. But we can't, un - less ——— We have your ad - dress. ———

BRI.

all. But we can't, un - less ——— We have your ad - dress. ———

## ADA. EDNA &amp; HILDA.

de LOR.  
CHEY.

— Though we'd be glad to an - swer your re - quest with - out de -

BRI.

ADA.  
EDNA.  
&  
HILDA.

- lay, We fear we can not tell you, for we've prom - ised not to

*cres.*

ADA.  
EDNA.  
&  
HILDA.

say,

BRI.  
de LOR.  
CHEY.

Oh, please tell us do. We should like to vis - it

ADA.  
EDNA.  
&  
HILDA.

No, no, go a - way, We have prom - ised not to

BRI.  
de LOR.  
CHEY.

you,

ADA.  
EDNA.  
&  
HILDA.

say; No, go a - way, we have

BRI.  
de LOR.  
CHEY.

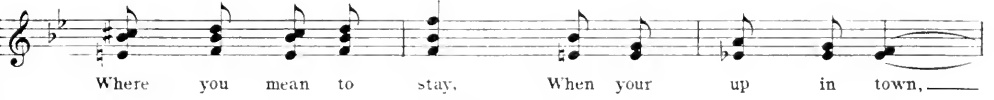
Tell, oh, tell us pray,



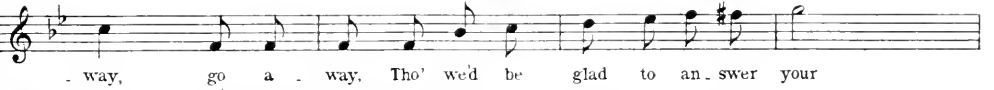
ADA.  
EDNA.  
&  
HILDA.



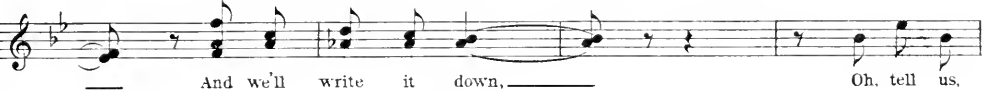
BRI.  
de LOR.  
CHEY.



ADA.  
EDNA.  
&  
HILDA.



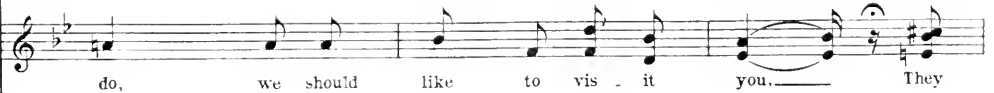
BRI.  
de LOR.  
CHEY.



ADA.  
EDNA.  
&  
HILDA.



BRI.  
de LOR.  
CHEY.



ADA.  
EDNA.  
&  
HILDA.

fear we can - not tell you, For we've prom - ised not to

BRI.  
de LOR.  
CHEY.

fear they can - not tell us, For they've prom - ised not to

*rall:*

ADA.  
EDNA.  
&  
HILDA.

say, We've prom - ised not \_\_\_\_\_ to say.

BRI.  
de LOR.  
CHEY.

say, They've prom - ised not \_\_\_\_\_ to say.

CHOR.

CHORUS.

How mys -

How mys -

*Quickly.*

CHORUS

ter - i - ous, How pro - vo - king, Are they

ter - i - ous, How pro - vo - king, Are they

CHORUS

se - ri - ous, Are they se - ri - ous, Are they

se - ri - ous, Are they se - ri - ous, Are they

CHORUS

jo - king? Ah, must you real - ly, real - ly go? For

jo - king? Ah, must you real - ly, real - ly go? For

*sempre f*

CHO. ev - 'ry one will miss you so, With - out you three, We all a - gree, That

ev - 'ry one will miss you so, With - out you three, We all a - gree, That

CHO. things will be a tri - fle slow, We won - der if you'll

things will be a tri - fle slow, We won - der if you'll

CHO. find it bliss, To leave an at - mos - phere like this, And dwell with - in the

find it bliss, To leave an at - mos - phere like this, And dwell with - in the

CHO. dread - ful din, the dread - ful din, the dread - ful din, We won - der if you'll

dread - ful din, the dread - ful din, the dread - ful din, We won - der if you'll

CHO. find it bliss, To leave an at - mos - phere like this. And dwell with - in the

find it bliss, To leave an at - mos - phere like this. And dwell with - in the

CHO. dread . ful din, the dread - ful din, of the great Me - tro - po - lis.

dread . ful din, the dread - ful din, of the great Me - tro - po - lis.

CH0.

Ah! must you real - ly, real - ly go?

CH0.

For ev - 'ry one will miss you so. Ah! must you

CH0.

real - ly, real - ly go? For ev - 'ry one will

CHO.

miss you so.

miss you so.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "miss you so." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

The second system of the musical score is a piano accompaniment. It continues the melodic and bass lines from the first system, with the right hand playing chords and the left hand playing a steady bass line.

The third system of the musical score is a piano accompaniment. It continues the melodic and bass lines from the previous systems, with the right hand playing chords and the left hand playing a steady bass line.

The fourth system of the musical score is a piano accompaniment. It concludes the piece with a final chord in the right hand and a final note in the left hand.

## Act II.

N<sup>o</sup> 11.Words by  
PERCY GREENBANK.

## OPENING CHORUS.

Music by  
HOWARD TALBOT.

*Pianb.* *Allegro.*

*mf poco meno mosso*

*cres:*

*ff*

*cres:*

*Curtain.*

*mf*



CHO. When So - ci - e - ty goes shop - ping. In the re - gions of the

When So - ci - e - ty goes shop - ping, In the re - gions of the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "When So - ci - e - ty goes shop - ping. In the re - gions of the". The piano accompaniment is written in a grand staff with a treble and bass clef, featuring a steady bass line and chords in the right hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

CHO. West, Till its on the point of drop - ping. And it wants a lit - tle

West, Till its on the point of drop - ping, And it wants a lit - tle

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "West, Till its on the point of drop - ping. And it wants a lit - tle". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

CHO. rest; Then its members hi - ther stream in, And they ask for tea with

rest; Then its members hi - ther stream in, And they ask for tea with

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "rest; Then its members hi - ther stream in, And they ask for tea with". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

CHO

cream in, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

cream in, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

CHO

- quest, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

- quest, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

CHO

- quest.

But our

- quest.

*f* *accd.*

WAITRESSES.

WAITR

pri . ces, dont for . get, Are ex . or . bit . ant in . deed, And the

WAITR

mid . dle class re . gret If they come in here to feed. When your

WAITR

in . come is . nt large, You may feel in . clined to mut . ter, Three . and .

WAITR

- six pence is our charge Just for tea and bread and but - ter.

CHORUS

When So -  
When So -

*poco meno mosso*

WAITRESSES

Ah, \_\_\_\_\_

CHO

- ci - e - ty goes shop - ping In the re - gions of the West, Till it's

- ci - e - ty goes shop - ping In the re - gions of the West, Till it's

WAITR. UNIS.

Ab, \_\_\_\_\_ Then its

CHO. on the point of drop-ping, And it wants a lit-tle rest, Then its

on the point of drop-ping, And it wants a lit-tle rest, Then its

WAITRESSES & SOPRANOS.

CHO. mem-bers hi-ther stream in, And they ask for tea with cream in, Ev-ry

mem-bers hi-ther stream in, And they ask for tea with cream in, Ev-'ry

CHO. ta-ble That were } a-ble To se- cure is in re- quest, Ev-ry  
(they're)

ta-ble That were a-ble To se- cure is in re- quest, Ev-ry

CHO. ta - ble That <sup>(we're)</sup> <sub>(they're)</sub> a - ble To se - cure is in re -

ta - ble That we're a - ble To se - cure is in re -

CHO. - quest. Is in re -

- quest. Is in re -

*dim.*

CHO. - quest.

- quest.

*f accel.*

Nº 12.

## SONG. (Hilda.) and CHORUS.

## "THE MILLER'S DAUGHTER."

Words and Music by

PAUL A. RUBENS.

*Moderato.*

Hilda.

Piano.

*p*

1. A mil - ler's daugh - ter  
when he most po -

HIL.

liv'd be - side a mill, She sat and sobb'd and e - ven cried un -  
- lite - ly - said "good - day," His hat he lift - ed from his head this

HIL.

- til A youth came by re - solv'd to try - his  
way, And then, you know, He bowed quite low - to

HIL.  
 wiles. \_\_\_\_\_ He found that maid en  
 her. \_\_\_\_\_ "Per - haps you'll take a

CHO.  
 Came by re - solv'd to - try his wiles.  
 And then he bowed quite - low to her.

HIL.  
 hard to - un - der - stand, Till one fine day he  
 lit - tle - walk" said he. "Some la - dies say they

HIL.  
 thought he'd - won her hand, But wretch - ed soul he'd  
 love to - talk with me," She mere - ly sigh'd, and



HIL.  
miss'd his goal by miles  
just re - plied "Oh, Sir!"

CHO.  
Poor soul he'd miss'd his goal by  
But sigh'd and just re - plied "Oh,

*rall.*

HIL.  
She was a mil - ler's daugh - ter, And liv'd be - side a  
She was a mil - ler's daugh - ter, And liv'd be - side a

CHO.  
miles.  
Sir!"

*a tempo*

HIL.  
mill; Still and deep ran the wa - ter, But  
mill; Cold was the touch of the wa - ter But

HIL.  
she was deep - er still. She was a mil - ler's  
she was cold - er still. She was a mil - ler's

CHORUS.

CHO.

daugh - ter, And liv'd be - side a mill,  
daugh - ter, And liv'd be - side a mill,

CHO.

Still — and deep ran the wa - ter, But  
Cold was the touch of the wa - ter, But

CHO.

she — was deep - er still. 2. Now  
she — was cold - er still. 3. He

*rall.*

HIL.

3. thought of such nice things to — her to say, He tried "Has not this  
4. last one day she caused his — eye to wake, He said one ris - qué  
5. when he'd fair - ly bro - ken thro' the ice, He real - ly thought the

*a tempo.*

HIL.

been a — per - fect day?" But this fell flat, She'd heard all that. (So  
word quite by mis - take. I'm shock'd to say She cried "Hur - rah!" "Sub -  
maid - en - ra - ther nice; In fact, he took And fond - ly shook her

HIL.

sly!)  
- lime!"  
hand.

He coy - ly asked her  
He then pro - posed to  
He held that hand from

CHO.

Fell flat, She'd heard all — that. (So sly!)  
To say She cried "Hur - rah!" Sub - lime.  
He took And fond - ly — shook her hand.

HIL.

if a — dance she liked, Or if that by the  
in - ter - ject one kiss — "Of course," she said, "I've  
half - past ten till three, "I fear I must go

HIL.

mer - est chance she bided, She shook her head and  
been ex - pect - ing this. Don't you feel small at  
home, dear," then said he. She mur - mur'd, "Oh! please

HIL.

blan - dly said... "Oh, my!"  
 wast - ing all this time!  
 don't leave go. — it's grand!

CHO.

She shook her head, and said, "Oh  
 Feel small at wast - ing all this  
 She mur - mur'd "don't leave go, it's

*rall.*

HIL.

She was a mil - ler's daugh - ter, And liv'd be - side a  
 She was a mil - ler's daugh - ter, And liv'd be - side a  
 She was the mil - ler's daugh - ter, And liv'd be - side the

CHO.

my!"  
 time!  
 grand!"

*a tempo*

HIL.

mill, *Fast* now and then ran the wa - ter, But  
 mill, *Blac* was the tone of the wa - ter, But  
 mill, Though there were "flies" on the wa - ter, Yet

## CHORUS.

HIL.

she— was *fast - er* still.  
 she— was *deep - er* still.  
 she— was "fly - er" still.

She was a mil - ler's  
 She was a mil - ler's  
 She was a mil - ler's

CHO.

daugh - ter, And liv'd be - side a mill,  
 daugh - ter, And liv'd be - side a mill,  
 daugh - ter, And liv'd be - side a mill,

CHO.

*Fast* now and then ran the wa - ter, But she— was *fast - er*  
*Blue* was the tone of the wa - ter, But she— was *deep - er*  
 Though there were "flies" on the wa - ter, Yet she— was "fly - er"

3 & 4.

HILDA. *Last time.*

still.  
 still.

4. At still.  
 5. Now

Nº 13.

## SONG. (de l'Orme.)

"I'LL DREAM OF YOU."

Written and Composed by

PAUL A. RUBENS.

de l'Orme.

Piano.

The first system of the musical score consists of two staves. The top staff is for the vocal line, labeled 'de l'Orme.', and the bottom staff is for the piano accompaniment, labeled 'Piano.'. The piano part is marked with a forte dynamic 'ff' and includes a circled '5' indicating a fifth interval. The music is in 3/4 time and begins with a key signature of one sharp (F#).

The second system continues the piano accompaniment from the first system. It features a melodic line in the right hand and a bass line in the left hand, with a prominent sustained chord in the right hand towards the end of the system.

1. When you are by my side, \_\_\_\_\_ the world seems gay \_\_\_\_\_  
 2. You are un - kind to say \_\_\_\_\_ I al - ways flirt \_\_\_\_\_

The third system contains the vocal line with two verses of lyrics. The lyrics are: "1. When you are by my side, \_\_\_\_\_ the world seems gay \_\_\_\_\_" and "2. You are un - kind to say \_\_\_\_\_ I al - ways flirt \_\_\_\_\_". The piano accompaniment continues below the lyrics, providing harmonic support for the vocal melody.

— I'd like to stay and talk to you my dear all day, D'you think I may?  
 — But if I real-ly do I'm sure you must con-fess: It does-n't hurt.

Se-crets I could con-fide to you I know.  
 I've such ex-pe-ri-ence in love af-fairs,

— Oh let me tell you se-crets all your life and ne-ver go. Oh! ma  
 — If you are frightened here d'you think you'll be a-fraid up-stairs!

Belle Demoi-selle!

Ah! la la la la la Vous mai - merez - nest - ce - pas? When

ga - zing in your eyes I real - ly dont know what to do. Ah!

la la la la la Vous mai - merez - nest - ce - pas? I  
The

on - ly know that from to - day I'll dream of you!  
on - ly thing I know for sure is I love you!

*D. C.*



N<sup>o</sup> 14.

## SONG. (Edna.)

"THAT'S A VERY DIFF'RENT THING."

Words and Music by

PAUL A. RUBENS.

Allegretto.

Piano.

*mf*

ED.

When I think of all the tales you've told me,

*p*


ED.

When I think of all the vows I've heard,

ED.

I've been quite mis-taken, All my hopes are sha-ken,

ED.  From to - day I shan't be - lieve one word!

REFRAIN.  
ED.  If you're just in fun— That kind of thing's been o - ver - done,

ED.  All those com - pli - ments are per - fect - ly be - wil - der - ing; For  
*rall.*

ED.  when you call me "dear," Of course that's al - ways nice to hear, But  
*a tempo*

ED. *rall.*

do you real-ly love me? 'Cause that's a ve-ry dif-frent thing!

*rall.*

*a tempo*

ED.

*mf*

ED.

When you've said "you could not live with - - out me;"

*p*

ED.

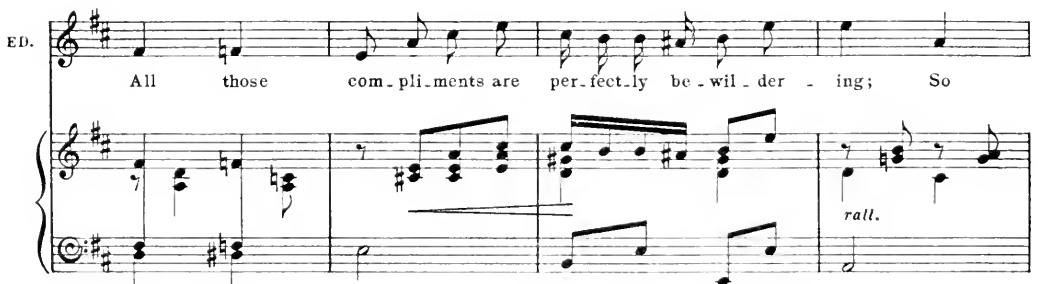
When a tear has come in - to your eye;

ED.  I'd a sim - ple no - tion, That was true de - vo - tion,

ED.  I re - spon - ded to each love - lorn cry!

## REFRAIN.

ED.  If you're just in fun— That kind of thing's been o - ver - done,

ED.  All those com - pli - ments are per - fect - ly be - wil - der - ing; So  
*rall.*

ED. when my hand you press, — Is that af-fec-tion, more or less, Or

*a tempo*

ED. is that force of hab-it? 'Cause that's a ve-ry dif-f'rent thing!

*rall.*

*a tempo*

ED. Ah!

*molto legato*

ED. That's a - ve - ry dif - f'rent thing!



- dent - ed. How did you come to ex - ist? — Were you  
 what! — You're an - noyed if we send them all back, — You're up -

meant as an up - to - date toy? — I as - sure you you'd not have been  
 - set if we give them a - way; — You seem to lose sight of the

missed, If you'd on - ly been drowned when a boy! —  
 fact — You were on - ly in - vent - ed, to pay! —

## REFRAIN.

Very slowly and legato.

Men, men! Hum - bug - ging men! You're im - pos - si - ble nine out of  
 Men, men! Hum - bug - ging men! You're im - pos - si - ble nine out of

ten; \_\_\_\_\_ Ev - 'ry day we put up with you, Dine out, or  
 ten; \_\_\_\_\_ We go e - ven so far as Ac - cept - ing ti -

sup with you, Don't we just spoil you, You men!  
 - ar - as, Oh! don't we just spoil you, You men!

*rall.*

3. You men are an ig - nor - ant  
 4. You men are im - pos - si - ble

*p*

crew, \_\_\_\_\_ That ac - counts for your gor - geous con - ceit, \_\_\_\_\_ There are  
 fools, \_\_\_\_\_ Tho' you think that you're wonder - ful - ly deep; \_\_\_\_\_ You



on - ly three things you can do, — You can smoke, you can drink, you can  
make most ri - dic - u - lous rules — Which you on - ly ex - pect us to

eat! — You flirt with a girl for a year, — With - out  
keep! — You pre - tend you play Bridge half the night, — And you

an - y in - ten - tion to woo, — Then at last you say "Mar - ry me,  
say that you work all day long, — Yet you think it a pos - i - tive

dear?" — 'Cause you think it's the right thing to do, —  
slight, — If we want to do some - thing wrong! —

*rall.*

## REFRAIN.

Very slowly and legato.

Men, men! Hum - bug - ging men! You're im -  
Men, men! Hum - bug - ging men! You're im -

- pos - si - ble nine out of ten; We buy  
- pos - si - ble nine out of ten; You are

hats to ap - pease you, New frocks, just to please you, Oh,  
bope - less - ly mad things, And still you're not bad things, We

don't we just spoil you, You men!  
do ra - ther like you, You men!

*rall.*

3. Last.

Nº 16.

## SONG. (Cupid.)

"GIRLS, GIRLS, GIRLS."

Words and Music by

PAUL A. RUBENS.

Piano.

*ff*

The piano introduction consists of two staves in 2/4 time. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with chords and eighth notes. The key signature has one flat (Bb).

CUP.

Tho' I am on-ly a boy it is true, Wo-men play

*p*

The first vocal line is in 2/4 time. The lyrics are "Tho' I am on-ly a boy it is true, Wo-men play". The piano accompaniment is in 2/4 time, starting with a piano (*p*) dynamic. The right hand has chords and eighth notes, while the left hand has a bass line with chords and eighth notes.

CUP.

ha-voc with me as with you. When I have fin-ished with

The second vocal line continues the melody. The lyrics are "ha-voc with me as with you. When I have fin-ished with". The piano accompaniment continues with chords and eighth notes.

CUP.

saucers and cups, I've my af-fec-tions like all you grown-ups!

The third vocal line concludes the phrase. The lyrics are "saucers and cups, I've my af-fec-tions like all you grown-ups!". The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

CUP.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

*p*

CUP.

all of you, big and small of you, You set my heart all in a

CUP.

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

CHORUS, CUPID & GIRLS.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

*ff*

all of you, big and small of you, You set my heart all in a

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

CUP. I've got a

CUP. heart that is built just like yours, I've had a

CUP.

hun - dred and fif - ty a - mours! I don't give diamonds and

CUP.

I'll tell you this, They're jol - ly luck-y if they get a kiss.

CUP.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

CUP.

all of you, big and small of you, You set my heart all in a

CUP.

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

CHORUS, CUPID & GIRLS.

*ff*  
Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

all of you, big and small of you, You set my heart all in a

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

N<sup>o</sup>. 17.

## SONG. (Cheyne.)

ALGY'S SIMPLY AWF'LLY GOOD AT ALGEBRA.

Words and Music by

PAUL A. RUBENS.

Slowly.

Cheyne.

Piano.

*f* *p*

1. You  
2. He's

must have met a friend of mine called Al - gy, that's his name. He  
awf' - lly quick at mo - ney things, and if you ask for change, He's

sups out at the Carl - ton all the week. He's an  
done it all be - fore you've time to count. Well, he



awf - lly ele - ver scho - lar, And his Eu - clid's deu - ced fine, And his  
does - n't seem to have to think But proves it all by X. So you're

Al - ge - bra is sim - ply mag - ni - fique. Of course he don't know much a - bout the  
cer - tain that you've got the right a - mount! And if he meets a la - dy, he can

world and girls and all, But his ma - the - ma - tics no - bo - dy can  
tell her age at once, He cal - cu - lates just what she'd like to

beat. If you want to know how much you owe, he'll tell you like a shot. He's a  
be, Then he adds on sev - ral win - ters plus a summer and one spring. Then he

fear - f'ly sort of use - ful chap to meet. Oh! Al - gy's sim - ply awf' - lly good at  
mul - ti - plies the bloom - ing lot by three. Oh! Al - gy's sim - ply awf' - lly good at

Al - ge - bra. — He's real - ly awf' - lly smart, He knows ev' - ry - thing by heart. — He  
Al - ge - bra. — He's real - ly awf' - lly smart, He knows ev' - ry - thing by heart. — You'll

sits on Boards of Com - pa - nies, At least he don't sit long, — He  
ask him out to din - ner If you'll just take my ad - vice, — It's

goes a - way and hopes the wretch - ed thing is go - ing strong. — But  
then his power for see - ing things be - comes so awf' - lly nice. — Where

when he meets the share-hold - ers, he knows *at once* what's wrong, 'Cos  
you would see the same thing once, he'd see the same thing *twice*, And

Al - gy's sim - ply awf' - lly good at Al - ge - bra.  
just be - cause he's awf' - lly good at

Al - ge - bra. 3. Oh!

Al - gy's sim - ply won - der - ful the way he adds up things, At  
4. Al - gy's awf' - lly pluck - y when there's no - bo - dy a - bout, I've  
5. Al - gy mar - ried *such* a jol - ly girl the oth - er day - A

Bridge you ought to see him add his scores, At Bil - liards, too, the way he marks is  
heard him say he'd do most dreadful things, I've of - ten heard him say that he was  
per - fect household gem in ev - ry sense; Well, Al - gy's good at fi - gures, But *l'ê*

per - fect - ly u - nique, He can tell how much he's going to make be -  
going to hit me hard Just be - cause I pull the blind down when he  
heard Al - gy say *Her* fi - gure's al - ge - bra - ic! - ly im -

- fore. If he toss - es me for so - ver - eigns he al - ways seems to win, You  
sings. Well, one day he got so an - gry that he lost his tem - per quite, And he  
- mense. Of course he is - nt with her ve - ry oft - en, you may guess - You

see he al - ways knows what's com - ing down. He  
told a chap he'd fight him then and there, But  
see he's got such heaps of things to do; And

works it by e - qua - tions and the fun - ny part is this: He  
 as the man was four - foot - two and Al - gy's six - by - three, It's  
 if she asks him where he's been he tells her more or less - And she

says they won't ap - ply to half - a - crown. For  
 ob - vious that the pro - blem was - n't fair. But  
 feels that ev - 'ry word he says is true. For

Al - gy's sim - ply awf' - lly good at Al - ge - bra. He's  
 Al - gy's sim - ply awf' - lly good at Al - ge - bra. He  
 Al - gy's sim - ply awf' - lly good at Al - ge - bra, And

real - ly awf' - lly smart, He knows ev - 'ry - thing by heart. He can  
 worked the thing out pat, He al - lowed for more than that. When the  
 when he says a thing It's got such a truth - ful ring. He

tell you if the wea - ther will be i - cy cold or hot, — And  
 chap com - menced to hit him, Al - gy got some fear - ful blows, So he  
 gives his lit - tle trust - ing wife just fif - ty pounds a year, And he

if by chance he is not right He says the wea - ther's not. If you  
 sat down just in time to save A, smack right on the nose, — He  
 spends sev - er - al thou - sands and he's not a fool, no fear! — She

put him on to catch De Wet he'd find him like a shot, 'Cos  
 was - n't real - ly fright - ened, but he thought he'd spoil his clothes. Besides, he  
 dont know what he does with it, but he's made the whole clear — Hes work'd

Al - gy's sim - ply aw - fully good at Al - ge - bra. Al - ge - bra.  
 much pre - ferred to work it out in er - ry sin - gle pen - ny out in

3 & 4. 5.

## No. 18.

## TRIO.- (Edna, Hilda and Ada.)

## "TEA AND CAKE WALK."

Words and Music by

PAUL A. RUBENS.

Legato.

Voice.

Piano.

1. We are lit - tle tea girls, as you see;

2. If your tea should be a tri - fle wrong,

3. If you come to see us you will find

You will nev - er see girls such as we.

That's be - cause you let it stand too long.

Ev - 'ry word we say is al - ways kind:

Al - ways dain - ti - ly ar - rayed, Of our work we're  
If you talk and "leave your tea," "Tea-leaves" ra - ther  
Tho' we have to "wait" till late, We don't mind, we

not a - fraid, Each of us the "best hand-maid" "Made" to "hand"round  
sour will be; In - to such hot wa - ter we Get, when it's too  
beg to state; When we've done it's such a "wait" Ta - ken off our

DANCE.  
Refrain.

tea!  
strong!  
"mind"! } Oh, the Cake walk, And the

tea walk, Are the on - ly walks that we walk, No re - la - tion



to the coon. Tho' "sau.cer.ly" we treat the "spoon," For it's

on - ly just a "fake walk," Is our love - ly hot tea -

- cake walk, And the more you "walk in - to" the cake The more we have

to walk!

1 & 2.

3.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one flat, and the time signature is 3/4. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

DANCE.

Musical score for the second system, labeled "DANCE.". It continues the piano accompaniment with a more active right hand melody and a consistent eighth-note bass line.

Musical score for the third system, showing further development of the piano accompaniment with various chordal textures and rhythmic patterns.

Musical score for the fourth system, continuing the piano accompaniment with a mix of chords and moving lines.

Musical score for the fifth system, concluding the piano accompaniment with a final cadence and a fermata over the final chord.

No 19.

## SEXTET.-(Ada, Edna, Hilda, Cheyne, Brian, and De l'Orme.)

"SUPPOSE WE HAVE A BREAKDOWN."

Words by  
PERCY GREENBANK.Music by  
HOWARD TALBOT.

Very lively.

Piano. *ff*

ALL.

1. You pull at a lever or  
2. We may be up-set in some

*f* *p*

press a knob And the wheels be-gin to hum, You  
lone-ly spot, And o-bliged to tramp for miles All

no - tice a kind of a sort of throb, And smell pe - tro - le -  
o - ver the fields and a - cross a lot Of ex - treme - ly awk - ward

- um. The wind and the dust in your fac - es will blow, But you'll  
stiles. It would be un - plea - sant it can't be de - nied, Should a

have to sit tight, And smile, ——— And soon you'll ar - rive where you  
show - er of rain be - gin ——— Our clothes would all have to be

want - ed to go, If you don't come to grief mean - while! ——— Oh!  
thor - ough - ly dried When we came to a coun - try inn. ——— Oh!

dear, oh! dear, oh! dear! — We should - nt like that we  
dear, oh! dear, oh! dear! — Our clothes will be spoilt, we

fear! — } Sup - pose we have a break - - down, Sup -  
fear! — }

- pose we leave the road, Col - lide or pitch right

in - to a ditch, And all of a sud - den ex - plode, Our

names and our ad - dress - es too, Po - lice - men then will

*mf*

take down. Our limbs may all be black and blue, And

*pp*

each will have an ache down, Wher - ev - er we are

pass - ing through, We'll try to get a Shake - - down, Oh,

what a fuss For all of us, Sup - pose we have a

*f*

This system contains the first three measures of the piece. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic. The lyrics are written below the vocal line.

break - down.

*D.C.* *ff*

This system contains measures 4 through 6. The vocal line has a double bar line at the end of measure 4. The piano accompaniment continues. The dynamic changes to *ff* (fortissimo) starting in measure 5, indicated by the *D.C.* (Da Capo) marking.

This system contains measures 7 through 9. The vocal line is mostly silent, with rests. The piano accompaniment continues with various chordal textures.

This system contains measures 10 through 12. The vocal line is silent. The piano accompaniment concludes the piece with a final chord in measure 12.

No. 20.

## FINALE—ACT II.

Music by  
HOWARD TALBOT.

Very lively.

Piano.

*pp* (Through Dialogue.)

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The first system begins with a treble clef staff that is mostly empty, with some notes appearing in the second and third measures. The bass clef staff starts with a series of eighth notes. The second system continues the bass line with eighth notes and introduces chords in the treble staff. The third system features a more active treble staff with chords and eighth notes, while the bass line remains steady. The fourth system shows a treble staff with chords and eighth notes, and a bass line with eighth notes. The fifth system concludes with a treble staff featuring chords and eighth notes, and a bass line with eighth notes. The overall tempo is marked 'Very lively' and the dynamics are 'pp' (pianissimo).



First system of musical notation, featuring a treble and bass clef staff. The music consists of several measures with various note values and rests.

Second system of musical notation, featuring a treble and bass clef staff. The music consists of several measures with various note values and rests.

Third system of musical notation, featuring a treble and bass clef staff. The music consists of several measures with various note values and rests. A dynamic marking *ff* is present in the second measure.

Fourth system of musical notation, featuring a treble and bass clef staff. The music consists of several measures with various note values and rests.

Fifth system of musical notation, featuring a treble and bass clef staff. The music consists of several measures with various note values and rests. The system concludes with a double bar line.

## Act III.

No 21.

## OPENING CHORUS.

Music by  
HOWARD TALBOT.

Waltz.

Piano.

*ff*

*p*

*cresc.*

*mf*

First system of musical notation. The right hand (treble clef) features a melodic line with a fermata over the first two measures. The left hand (bass clef) provides a steady accompaniment. The tempo marking *rall.* is placed above the first measure, *a tempo* above the fourth measure, and the dynamic marking *p* above the fifth measure.

Second system of musical notation. The right hand continues the melodic line with a fermata over the first two measures. The left hand accompaniment is consistent. The dynamic marking *f* is placed above the third measure.

Third system of musical notation. The right hand features a melodic line with a fermata over the first two measures. The left hand accompaniment is consistent. The dynamic marking *mf* is placed above the third measure.

Fourth system of musical notation. The right hand features a melodic line with a fermata over the first two measures. The left hand accompaniment is consistent. The dynamic marking *cresc.* is placed above the third measure.

Fifth system of musical notation. The right hand features a melodic line with a fermata over the first two measures. The left hand accompaniment is consistent. The dynamic marking *ff* is placed above the fourth measure.

*mf*

(CURTAIN)

CHORUS.

La - dy St. Ma - lor - y's friends

La - dy St. Ma - lor - y's friends

*cresc.* *ff*

CHO.

This ev - ning are high - ly de - light - ed

This ev - ning are high - ly de - light - ed

*rall.* *a tempo*

CHO. Good-ness knows how much she spends, Or how ma - ny

Good-ness knows how much she spends, Or how ma - ny

*rall.* *a tempo* *p*

CHO. guests are in - vit - ed; Danc-ing and sup-per be -

guests are in - vit - ed; Danc-ing and sup-per be -

CHO. sides, And no one has cause to com - plain. Her

sides, And no one has cause to com - plain. Her

*mf*

CHO. La - dy - ship al - ways pro - vides ——— An ex - cel - lent brand of cham -

La - dy - ship al - ways pro - vides ——— An ex - cel - lent brand of cham -

*cresc.*

CHO. - pagne. Then the band's ve - ry good,

- pagne. Then the band's ve - ry good,

CHO. And the floor is just right. Don't

And the floor is just right. Don't

CHO.

we wish that we could keep

we wish that we could keep

CHO.

it up all night, keep it

it up all night, keep it

CHO.

up all night.

up all night.

N<sup>o</sup>. 22.

## SONG. (Edna.)

"WHAT IS A MAID TO DO?"

Words and Music by

PAUL A. RUBENS.

Slowly, with expression.

Edna.

Piano.

Edna.

Piano.

EDNA.

1. When a maid loves a man, 'Tis a sad to - do.  
2. When a maid loves a man, 'Tis a sad to - do.

EDNA.

What is to be that maid - en's plan Just to in - di - cate,  
What is to be her fi - nal plan Just to prove to him,



EDNA.

if she can \_\_\_\_\_ That she loves him true?  
 if she can \_\_\_\_\_ He must love her too?

EDNA.

Half a - fraid she will wait Can he be so un -  
 Not a - fraid, not too shy, She must be cir - cum -

EDNA.

- kind? Keep - ing her pro - gramme free till late,  
 - spect. All of his love to win she'll try;

EDNA.

Will she be left in lone - ly state? Is love in - deed so blind?  
 But she can on - ly do so by Ways that are in - di - rect.

EDNA.

Still her love grows stron-ger, Still she breathes his name;

EDNA.

Heart pal-pi-ta-ting, Anx-ious-ly wait-ing, Sure-ly he'll come his part-ner to claim.

EDNA.

As the hours grow lon-ger, She grows sad-der too—

EUNA.

Will he not lis-ten? Hard tears glis-ten. What is a maid to do?

DANCE. After 2nd Verse.  
Valse. (Very softly and dreamily.)

EDNA.

What is a maid to do? —

No. 23.

## SONG. (Hilda.) and CHORUS.

"THE FISHES IN THE SEA."

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction is in 4/4 time, marked Moderato. It features a treble clef with a key signature of one sharp (F#). The melody is written in a single line, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *mf* and *v* (accent).

1. When a lit - tle la - dy first comes out, She'll find no end of  
 2. It is bet - ter far to hes - i - tate, Than find you've been de -  
 3. Com - pli - ments are such a stand - ing dish, Of course she knows the

The vocal line is in a single treble clef with a key signature of one sharp. It consists of three lines of lyrics with corresponding musical notation. The piano accompaniment is in a grand staff with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics include *p* (piano).

men a - bout, Dark and fair ones, Small and tall ones,  
 - ceived too late; So quite gen - tly - In - ci - dent - lly -  
 way to "fish," When a daugh - ter's In low wa - ter,

The vocal line is in a single treble clef with a key signature of one sharp. It consists of two lines of lyrics with corresponding musical notation. The piano accompaniment is in a grand staff with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Ev - 'ry sort of shape and size. She is sure to lose her  
 Ask him why he loves you so. If he can not an - swer  
 She will take the best she can. But if she should be a

heart some day, \_\_\_\_\_ Sup - pos - ing he should  
 right a way, \_\_\_\_\_ Of course there's no - thing  
 splen - did match, \_\_\_\_\_ She'll try to get the

run a - way, She need not flur - ry, Grieve or wor - ry,  
 more to say, No use wait - ing, Go on bait - ing,  
 "Sea - sons' catch," If her line Is just too fine, It's

If she'll on - ly re - cog - nize:  
 Peo - ple on the bank should know:  
 ten to one she'll lose her man.

*rall.*

## REFRAIN.

There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue  
 There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue  
 There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue

*p*

sea. Sharks and floun - ders. Some are thou - sand pound - ers,  
 sea. Sharks and floun - ders. Gen - tle men and bound - ers.  
 sea. Eels and cod - fish, Some are ra - ther odd fish,

MALE CHORUS. SOLO.

Each would be de - light - ed, Just to be in - vi - ted, When I think of  
 Each would be de - light - ed, Just to be in - vi - ted, When I think of  
 Each would be de - light - ed, Just to be in - vi - ted, When I think of

all the lit - tle fish - es Swim - ming in the deep blue sea, They're  
 all the lit - tle fish - es Swim - ming in the deep blue sea, I've  
 all the lit - tle fish - es Swim - ming in the deep blue sea, It's

one too ma - ny, I shan't ask a - ny - The  
 made my mind up, My line I'll wind up, The  
 too much trou - ble To watch each bub - ble, The

1. fish can come and fish for me.  
 fish can come and fish for me.  
 fish can come and fish for me.

2. me.  
 me.  
 me.

*a tempo* *D. C.*

No. 24.

SONG-(Ada.) and CHORUS.

"SOMETHING SWEET ABOUT ME."

Words and Music by

PAUL A. RUBENS.

Lively.

Piano. *ff*

1. I don't be - lieve I'm  
2. You say that I'm at -

wit - ty, I can - not think I'm smart: I'm  
- trac - tive, I'm told that I am such; Of -

sure that I'm not pret - ty, For I know my - self by  
course I'm young and ac - tive, But that's not ve - ry



heart. I'm not a wealth - y heir - ess, I'm  
much. I wonder what my charm is! My

not a swell Prin - cess, So real - ly I can -  
eyes are not u - nique; It's not my nose, so

- not see why I'm such a big suc - cess.  
I sup - pose It's bound to be sup my "cheek!"

REFRAIN.

But I must have a ra - ther fas - ci - na - ting lit - tle

way. For they say they can't get on with - out —

me, So I'm bound to i - ma - gine, (tho' it's not for me to

say), That there must be some - thing sort of sweet a -

- hout me! I must have a ra - ther fas - ci -

CHO. Oh! yes, she must have a ra - ther fas - ci -

- na - ting lit - tle way, For they say they can't get on with - out —  
 CHO. - na - ting lit - tle way, For they say they can't get on with - out —

me. So I'm bound to i - ma - gine, (tho' it's not for me to  
 CHO. her, So she's bound to i - ma - gine, (tho' it's not for her to

say), That there must be some - thing sort of sweet a - bout — me! —  
 CHO. say), That there must be some - thing sort of sweet a - bout — her! —

NO. 25.

## DUET. (Hilda and de l'Orme.)

Words and Music by

PAUL A. RUBENS.

Tempo di Valse.

Piano.

DE L'ORNE.

Je - vous a - dor - e, Ev - 'ry day

DE L.

more — Oh! how I long for the day when you're mine:

HILDA.

DE L.

Ahl ma pe - tit - e, you are so sweet, It's plain that I've

HIL.

got my fish well on the line.

DE L'ORME.

Then when I make you my wife I will take you Ov-er the sea to my

DE L.

love-ly Pa-ree. On all sides I'll show you, Why, all France shall

HILDA.

DE L. know you, France must come here if it wants to see me!

REFRAIN.  
DE L'ORME.

HILDA.

Viens à Pa - ris, — Viens, ma che - rie, That's all ve - ry well, but just

*rall.* *a tempo.*

HIL. DE L'ORME. HILDA.

think of the sea, Eh bien c'est ma pa - trie, I dare - say that may be, But

HIL.

I'll take good care that you stay — here with me!

*rall.*

*f a tempo.*

DE L'ORME.

End - less ca - res - ses, Hats and new dress - es,

DE L. All that I can I will give you, my dear:

DE L. Dan - cingard din - ing, Cheques all day sign - ing,

HILDA.

HIL. Don't you think you could do that o - ver here?

## DE L'ORME.

Lon - don is ra - ther too near to your

DE L'.

fa - ther, So come to Pa - ris, it is just pa - ra -

HILDA.

DE L'.

dise. All so in - vit - ing, But much too ex -

HIL.

cit - ing, Don't you think Ken - sing - ton sounds quite as nice?



REFRAIN.  
DE L'ORME.

Viens à Pa - ris, — Viens, ma che - rie, That's all ve - ry well, but just

HILDA.  
Restes ic - i, Restes ic - i, I'll take good care you

*rall.* *a tempo.*

DE L. think of the sea, Eh bien! c'est ma pa - trie! I dare - say that may be, But

HIL. stay with me, you see Restes ic - i, Restes ic - i,

*rall.*

DE L. I'll take good care that you stay — here with me! —

HIL. Ah! I'll take good care that you stay here with me! —

*f accel.* *ff* *f accel.* *ff* *f accel.* *ff*

No. 26.

## SEXTET.

## "WEDDING MARCH."

Words and Music by

PAUL A. RUBENS.

Vivace.

Piano.

ff

EDNA &amp; BRIAN.

HILDA &amp; DE L'ORME.

mf

1. Oh, what a splen-did thing, To have a wed-ding ring, And to see  
 2. There are com-pos-ers few, Who can write marches new, But there is

ADA &amp; CHEYNE.

ff mf

peo-ple bring Pres-ents ga-lore. March-es we've heard a lot,  
 one man who Stands quite a-lone. Monck-ton or Sou-sa too,

ALL.

ff

But when to church we've got, We'll march to one we've not Marched to be-fore.  
 Tho' you are splendid, you Cant hold a can-dle to F. Men-dels-sonn.

One two three four five six. Oh! the wed-ding march \_\_\_\_\_ Is the

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "One two three four five six. Oh! the wed-ding march \_\_\_\_\_ Is the". The bottom two lines are piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking and features a steady eighth-note accompaniment in the bass and chords in the treble.

best of fun, \_\_\_\_\_ As we've won each oth-er We shall soon be one. \_\_\_\_\_

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "best of fun, \_\_\_\_\_ As we've won each oth-er We shall soon be one. \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Walk-ing up the aisle, \_\_\_\_\_ All as stiff as starch, \_\_\_\_\_ We shall

Detailed description: This system contains the third two lines of music. The vocal line has the lyrics "Walk-ing up the aisle, \_\_\_\_\_ All as stiff as starch, \_\_\_\_\_ We shall". The piano accompaniment features more complex chordal structures and some syncopation in the bass line.

soon Hear the tune Of the beau-ti-ful wed-ding march.

*ff* *ff*

*D. C.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "soon Hear the tune Of the beau-ti-ful wed-ding march." The piano accompaniment ends with a double fermata (*ff*) over the final chord. The piece concludes with the instruction "D. C." (Da Capo).

## No. 27.

## FINALE—ACT III.

Vivace.

Piano.

ff

EDNA.  
HILDA.  
ADA.  
BRIAN.  
DE LO.  
CHEYNE

Oh, what a splen\_did thing To have a wed\_ding ring, And to see

mf

peo\_ple bring Pres - ents ga - lore. March - es we've heard a lot,

ff mf

But when to church we've got, We'll march to one we've not Marched to be - fore.

ff

One two three four five six. Oh! the wed - ding march \_\_\_\_\_ Is the

*p* *f*

best of fun. \_\_\_\_\_ As we've won each oth - er we shall soon be one. \_\_\_\_\_

\_\_\_\_\_ Walk - ing up the aisle, \_\_\_\_\_ All as still as starch, \_\_\_\_\_ We shall

soon Hear the tune Of the beau - ti - ful wed - ding march. Oh! the

*ff* *ff* *f*

wed - ding march \_\_\_\_\_ Is the best of fun. \_\_\_\_\_ As we've won each

oth - er We shall soon be one. \_\_\_\_\_ Walk - ing up the aisle, \_\_\_\_\_

*CURTAIN.*

All as stiff as starch, \_\_\_\_\_ We shall soon Hear the tune Of the

beau - ti - ful wed - ding march.

## SONG. (Hilda.)

"A REAL TOWN LADY."

Words and Music by

PAUL A. RUBENS.

Allegretto.

Hilda.

1. It  
2. Of

HIL.

won't be ve - ry long Be - fore I get to town, And  
course I shall in - vite The he - roes of the day; I'll

HIL.

then I mean to be A la - dy of re - nown; I'll  
write to ev - 'ry Gen - e - ral Who's been a - way; And

HIL.

buy up all I see, CHEY. And owe for all the rest. HIL. For ev-'ry sin-gle  
Tom-my, too, as well, My house I mean to show; Each Of-fi-cer shall

HIL.

thing I have Must be the ve-ry best! HIL. Oh!  
have a kiss-CH. Hul-lo! Hul-lo! Hul-lo!

REFRAIN.

## March time.

HIL.

I mean to be a real town la-dy, I mean to be quite

HIL.

grand, I mean to give the ve-ry fin-est par-ties,



HIL. With a Hun - gar - ian band; I mean to en - ter -

HIL. - tain all Lon - don, Ev - 'ry one there shall come,

HIL. Dukes and a - ca - de - mi - cians, Sol - diers and po - li - ti - cians,

HIL. I mean to make things hum. hum.

HIL.

3. I'll

HIL.

ask a reg' - lar crowd To din - ner ev - 'ry

HIL.

night, The morn - ing pa - pers all Will

HIL.

il - lus - trate the sight, And then, when din - ner's done, At

HIL.  Bridge we'll start to play; We won't leave off till break - fast - time. CH. Hur-

HIL.  - rah! Hur - rah! Hur - rah! REFRAIN.  
HIL. Oh!

HIL.  **March time.**  
I mean to be a real town la - dy, I mean to be quite

HIL.  grand, I mean to give the ve - ry fin - est par - ties,

HIL. With a Hun-gar - ian band; I mean to en - ter -

g.....

HIL. - tain all Lon - don, Ev - 'ry one there shall come,

g..... g.....

HIL. Dukes and a - ca - de - mi - cians, Sol - diers and po - li - ti - cians,

HIL. I mean to make things hum. hum.

1. 2. Fine.

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